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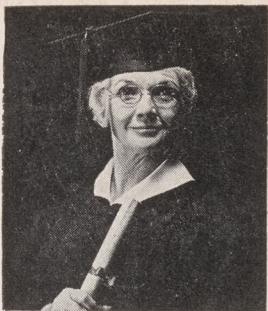
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HOLLYWOOD BOWL ASSOCIATION
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"Supercalifragilistic expialidocious"

was the verdict of 16,425 happy youngsters attending the July 9th Popcorn Concert, a pet project of Hollywood Bowl Volunteers.

Co-chairmen of this year's committee were Mrs. Fenton Taylor Jr. and Mrs. Herbert Philbrook Jr. Through efforts of this committee the event drew the largest attendance in the history of Children's Concert. The musical program, directed by James Guthrie, featured the Los Angeles Philharmonic Orchestra, the Los Angeles Junior Ballet and special guest star, Dick Van Dyke.

Another Volunteer project geared to the younger set is a summer tour schedule at Hollywood Bowl. The Tours Committee, headed by Mrs. Geoffrey Farrer and Mrs. George Hope, is dedicated to the idea that the Bowl belongs to children, too, and that today's youngsters are the music-lovers of tomorrow. It is their hope that early exposure to the delights of Hollywood Bowl will, years from now, result in an enthusiastic crop of subscribers and Volunteers.

On summer mornings throughout the season, groups of children are welcomed by

members of the committee who act as hostesses. They are eager listeners to the colorful story of the Bowl's beginning and to a brief explanation of the program in rehearsal, to which they have been invited. After an exciting exploration of Pepper Tree Lane, the children are ushered into the amphitheater, where they have the extraordinary experience of seeing and hearing a full symphony orchestra in rehearsal, often with a famed guest soloist. With the glorious sound of music still in their minds, many of these groups climax the morning with a picnic lunch at one of the lovely sites on the Bowl grounds.

This year some 2300 children have accepted the invitation to attend rehearsals and tour the world's most beautiful amphitheatre. The Tours Committee extends this opportunity to children through the cooperation of the Board of Education, music departments of city schools, and other interested groups, including Braille Institute, Camp Fire Girls, Girl Scouts, various church groups, and many more.

— G.B.

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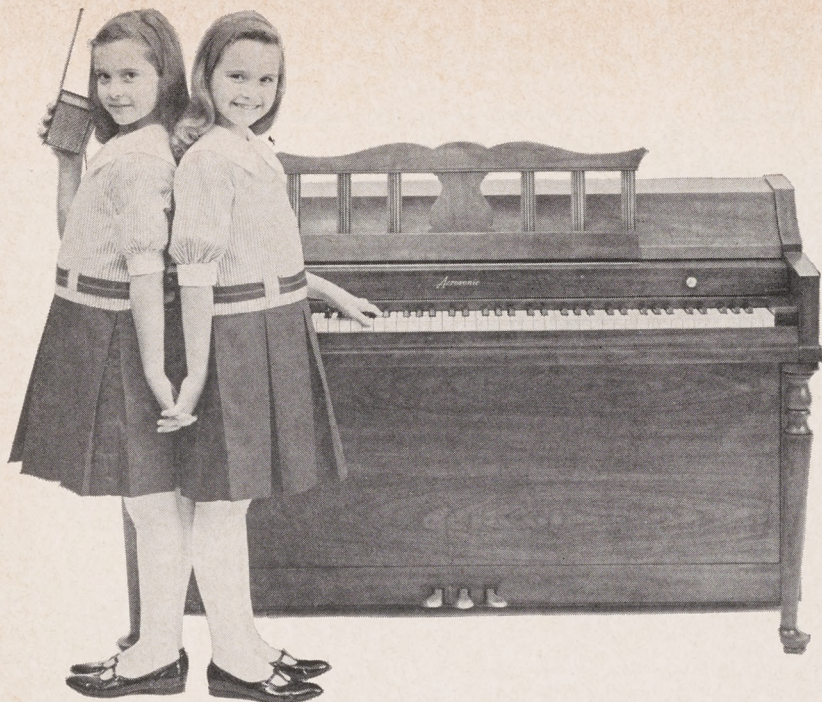
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Hollywood Bowl Association thanks the Volunteer Committees whose continuing support and enthusiasm contribute so greatly to the success of this 45th Hollywood Bowl Season.

This week the Hollywood Bowl welcomes various community groups which have made arrangements through their Volunteer Committees listed below to attend concerts.

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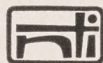
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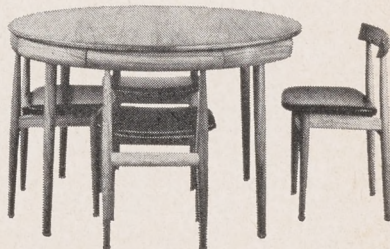
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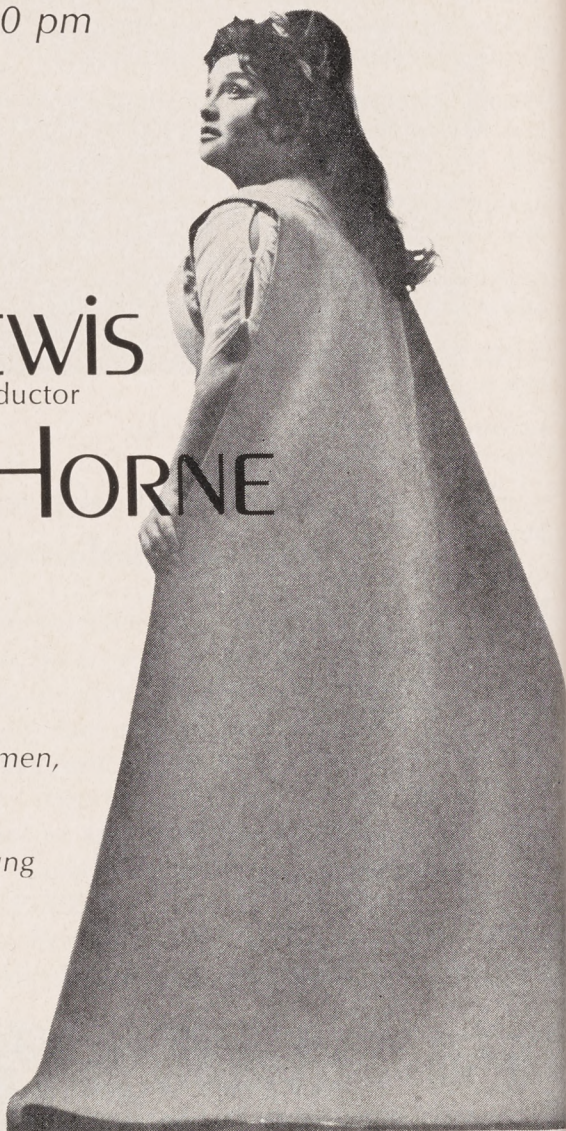
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We appreciate your interest and hope you will return for another
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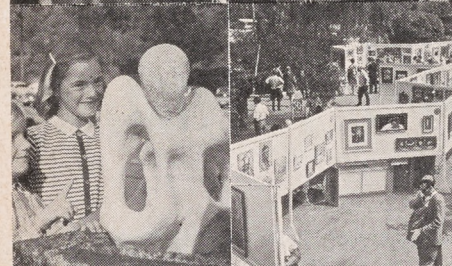
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Whittier Carriage Club
Long Beach Philharmonic Committee
Glendale Carriage Club
Professional Women's Committee of the L.A. Philharmonic
Fun 'n Culture

*If your group does not appear in this listing, we apologize for its
omission. However, we are unable to include names of groups received
after our printing deadline. We hope you enjoy the concert
and will return to Hollywood Bowl — soon and often.*



*the rapture of a symphony...the gaiety
of a waltz...the thrill of a concerto
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SUNDAY AT THE BOWL

JUNE 5 THRU SEPTEMBER 25, 19

"Sunday at the Bowl" quickly has become "a must" for the whole family since it began in June. Picnics, music and a splendid exhibition of paintings, sculpture and photography are there for the asking. Thousands have taken advantage of this sunlit recreation at no admission charge.

Co-sponsored by the Hollywood Bowl Association and the County of Los Angeles Department of Parks and Recreation, "Sunday at the Bowl," in addition to art, has provided a pleased audience for hundreds of our non-professional musicians and singers. It all adds up to an ideal day, and we invite you to enjoy it, too, if you haven't already.

This week, the paintings of Thomas H. Brown, Dietmar W. Kuelin and Miguel Stewart are on exhibit on Tuesday, Thursday and Saturday evenings. These artists were selected at the fifth exhibition as best of "Sunday at the Bowl."

Their works were judged by Helen Luitjens, chairman of the art department of Paul Revere Jr. High School, Brentwood; by Ernest Freed, head of the graphic arts department of Otis Art Institute, and by John De Wilde, third-time president of the Southland Art Association.

Next Sunday, the musicians and singers entertaining at "Sunday at the Bowl" include the Lakewood Silver Lute Singers and the Harvey Steiman Trio, a jazz combo. The music portion of the program begins at 1 p.m.

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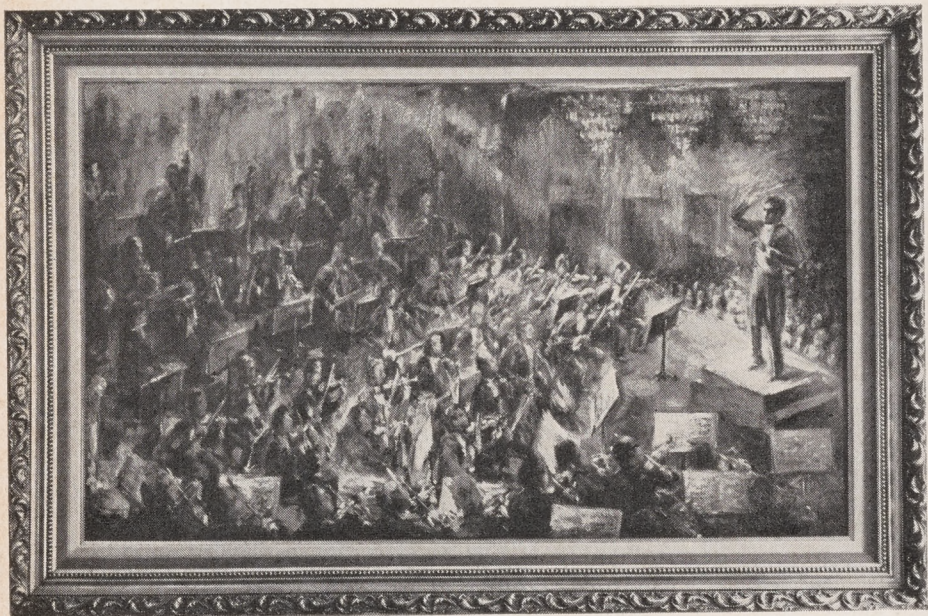
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ON THE CITY CALENDAR...

THE PERSISTENT ACADEMY, sponsored by the Los Angeles Municipal Art Department, will be seen at the Municipal Art Gallery, 4800 Hollywood Boulevard (one block west of Vermont) from August 3 through September 4, 1966.

The aim of this exhibition will be to bring together a concentrated collection of the finest work being accomplished by Southern California artists who employ conservative attitudes in pursuing their profession. Too little attention has been given to those artists whose high professional standards have been overshadowed in recent years by flamboyant movements commanding the attention of the press and public alike. As a result, citizens have few opportunities to visit a major collection of important current work of this nature.

Gallery hours are 1-9 Tuesday through Friday; 1-5 Saturday and Sunday. Closed Monday. No admission charge.



"RAIN AT THE FLIGHT" by Ben Abril, one of the art works to be seen in the "Persistent Academy" exhibition at the Municipal Art Gallery August 3 through September 4.

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Dear Patron:

Hollywood Bowl's successful 45th season has reached its midpoint.

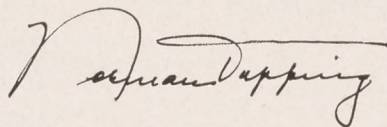
Many people are making it a great season. People from City and County governments, from the Hollywood Bowl volunteers, from the Press, Radio and Television media — we salute you!

Keeping you, the patron, informed about the artists, conductors, dance companies and special attractions which enliven the Hollywood Bowl stage has been the constant endeavor of newsmen and broadcasters.

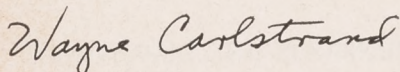
They have donated thousands of dollars worth of radio and television time and newspaper and magazine space to keep you aware of the colorful programs presented by your Hollywood Bowl.

We also salute you, the patron. Your appreciation of the dedication and hard work of those working "behind the scenes" is evident when you and 300,000 others come to the Hollywood Bowl each season.

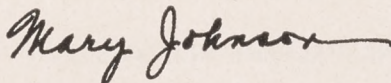
To your appreciation, we add our own. Thanks to newspapers throughout the Southland, the Southern California Broadcasters Association, AM and FM radio stations and television stations — your Hollywood Bowl again presents "Music for Everyone" in an atmosphere of harmonious outdoor beauty.



Norman Topping, *President*
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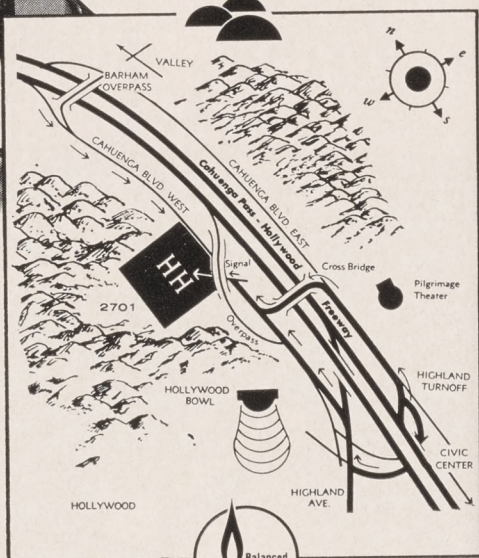


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HOLLYWOOD BOWL – 1966

Featuring the Los Angeles Philharmonic Orchestra

Tuesday, August 2

KIRIL KONDRASHIN, conductor; VAN CLIBURN, pianist

Brahms: Tragic Overture/Beethoven: Symphony No. 8/Rachmaninoff: Piano Concerto No. 2

Thursday, August 4

KIRIL KONDRASHIN, conductor; LEONTYNE PRICE, soprano

Prokofieff: LIEUTENANT KIJÉ Suite/Mozart: "Dovo sono" from THE MARRIAGE OF FIGARO/

Verdi: "Ernani involami" from ERNANI/Cilea: excerpts from ADRIANA LECOUVREUR/

Weber: "Leise, leise" from DER FREISCHUTZ/Shostakovich: Symphony No. 1

Saturday, August 6

JOHN SCOTT TROTTER, guest conductor

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Tuesday, August 9

PUCCINI PROGRAM: JAMES K. GUTHRIE, conductor;

DOROTHY KIRSTEN, soprano; RICHARD VERREAU, tenor

in scenes from MADAMA BUTTERFLY, LA BOHEME, and TOSCA

Thursday, August 11

SOUNDS OF GUITARS: LALO SCHIFRIN, conductor; THE ROMEROS, guitarists;

LAURINDO ALMEIDA, guitarist; LOUIS BELLSON, percussionist

Ginastera: ESTANCIA BALLET/Villa-Lobos: Concerto for Guitar and Orchestra/

Schifrin: Three Pieces for Percussion and Strings/Vivaldi: Concerto in B minor for

Four Guitars and Orchestra/Albéniz: LEYENDA/Flamenco selections

Friday, August 12

FOLK NIGHT: MIRIAM MAKEBA, JOSH WHITE, JUDY COLLINS,
THE GREENWOOD SINGERS

Saturday, August 13

ARTHUR FIEDLER, conductor; EARL WILD, pianist

Gershwin: AN AMERICAN IN PARIS, Piano Concerto in F, RHAPSODY IN BLUE/

Offenbach: Overture to ORPHEUS IN HADES/Selections by Cole Porter

Tuesday, August 16

ANDRE PREVIN, conductor; PETER SERKIN, pianist

Ives: Variations on AMERICA/Bartok: Piano Concerto No. 3/Rachmaninoff: Symphony No. 2

Thursday, August 18

VIENNESE NIGHT: ANTON PAULIK, conductor; HILDE GUEDEN, soprano;

WALDEMAR KMENTT, tenor

Johann Strauss: selections from DIE FLEDERMAUS, A NIGHT IN VENICE, THE GYPSY BARON/

Lehar: selections from THE MERRY WIDOW, EVA, LAND OF SMILES, PAGANINI, GIUDITTA/

— and many more

Saturday, August 20

WINNERS OF 1966 INTERNATIONAL TCHAIKOVSKY COMPETITION:

SKITCH HENDERSON, conductor; JANE MARSH, soprano;

VERONICA TYLER, soprano; SIMON ESTES, bass-baritone

Tuesday, August 23

SIXTEN EHRLING, conductor; MARY COSTA, soprano

Nielsen: Overture to MASKERADE/Prokofieff: Classical Symphony in D/Richard Strauss: Four Last Songs, with orchestra/Selections from Rossini, Charpentier, and Gounod operas/
Respighi: THE PINES OF ROME

Thursday, August 25

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Hit songs such as SATIN DOLL, MOOD INDIGO, DON'T GET AROUND MUCH ANYMORE, SOPHISTICATED LADY, CARAVAN. Also, NIGHT CREATURE for jazz band and symphony orchestra — and others.

Friday, August 26

THE BOWL GOES LATIN! Favorite music of Latin America with today's top TV, motion picture and recording artists. Produced by Rita and Antonio De Marco.

Saturday, August 27

RODGERS & HAMMERSTEIN NIGHT: JOHN GREEN, conductor; JEAN FENN, soprano; KATHERINE HILGENBERG, contralto; CHRIS LACHONA, tenor; RICHARD FREDRICKS, baritone; ROGER WAGNER CHORALE, Roger Wagner, director
Selections from STATE FAIR, THE KING AND I, CAROUSEL, CINDERELLA, SOUTH PACIFIC, THE SOUND OF MUSIC, OKLAHOMA!

Tuesday, August 30

HENRY LEWIS, conductor; MARILYN HORNE, mezzo-soprano

Berlioz: Overture to THE CORSAIR, excerpts from ROMEO AND JULIET/Selections from Massenet, Gounod, and Bizet operas/Wagner: selections from LOHENGRIN and GOTTERDAMMERUNG

Wednesday, August 31

FESTIVAL POLYNESIA! An S. Hurok attraction. Also on September 1 & 2.

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A Tribute

A new name has been posted on the wall of tribute plaques: Edna Hewitt. Mrs. Hewitt, a longtime Bowl devotee and staff member, died last winter. She was a pioneer with the Community Sing of Hollywood, took an active part in Easter Sunrise Service committee work and was a staunch and loyal supporter of the Bowl.

Strange to say, Mrs. Hewitt did not hear a Bowl concert until after she retired from active service. As director of program-selling activities, she remained steadfastly at her post with "her girls" and never ventured to the amphitheatre even though she was a singer and confirmed music lover. After she gave up program-selling more than a dozen years ago, she made up for lost time and rarely missed a Symphonies Under the Stars program.

Van Cliburn

Of Van Cliburn, the great Professor Neuhaus—teacher of Richter and Gilels—said, "He is the real and brilliant successor to Rachmaninoff." Hear this young virtuoso reach heights such as few can attain in his sensitive yet dramatic performances with two superb orchestras of Rachmaninoff's Piano Concertos Nos. 2 and 3.



Los Angeles Philharmonic Orchestra

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LAWRENCE FOSTER, Assistant Conductor

JAYE RUBANOFF, Manager

JAMES GUTHRIE, Director of Youth Concerts

Symphonies Under the Stars

TUESDAY, AUGUST 2, 1966 AT 8:30 P.M.

KIRIL KONDRASHIN, *Guest Conductor*

VAN CLIBURN, *Pianist*

BRAHMS

Tragic Overture, Op. 81

BEETHOVEN

Symphony No. 8 in F major, Op. 93

Allegro vivace e con brio

Allegretto scherzando

Tempo di mineutto

Allegro vivace.

INTERMISSION

RACHMANINOFF

Concerto No. 2 in C minor, Op. 18

Moderato

Adagio sostenuto

Allegro scherzando

VAN CLIBURN

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KIRIL KONDRASHIN, Chief Conductor of the Moscow Philharmonic Orchestra since 1960, is noted for his authority, ardour, and look of a good-natured Boris Godunov. He was first introduced to America in 1958, when he came here to conduct for Van Cliburn following the young Texan's winning of the Tchaikovsky Competition. He returned three years later for a U.S. tour with the Moscow State Symphony.

The conductor was born in Moscow in 1914, into a musical family — both his parents were members of the orchestra of the Bolshoi Theatre. In 1932 he enrolled in the conducting department of the Moscow Conservatory, and in 1934 was taken on as assistant conductor at the V.I. Nemirovich-Danchenko Musical Theatre.

Upon graduating from the Conservatory, Kondrashin was invited to join the

Leningrad Maly Opera Theatre. For the next six years he conducted operas and ballets and introduced four new productions: Puccini's *Madama Butterfly* and *La Fanciulla del West*, Pashchenko's *Pompadoures*, and Cheremukhin's *Kalinka*. In addition, he regularly conducted orchestras in the major cities of Russia. In 1949 he embarked upon an international touring career as symphonic conductor, and has appeared in Czechoslovakia, Hungary, Poland, Germany, Latin America, England, France, Italy, and the United States.

From 1943 to 1956, as conductor of the Bolshoi Theatre, Kondrashin was instrumental in bringing to the stage such new productions as Serev's *The Foes of Power*, Smetana's *The Bartered Bride*, Tchaikovsky's *Iolanthe*, and Verdi's *Rigoletto*.



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VAN CLIBURN, who became an American hero when he won the 1958 Tchaikovsky Competition in Moscow, was born in Shreveport, Louisiana and raised in Kilgore, Texas. At the age of three, before he could read words, he began to read music. His mother, a talented pianist who had studied with Arthur Friedheim, a pupil of Liszt, was his teacher until he went to New York in 1951 to study with Juilliard's Mme. Rosina Lhevinne.

The boy played first in public at the age of four at Shreveport's Dodd College. At twelve he was the winner of a state-wide young pianist's competition, playing the Tchaikovsky B-flat Minor Concerto with the Houston Symphony. The following year he made his Carnegie Hall debut as winner of the National Music Festival Award. He continued to gather laurels, one after another — a Juilliard School Scholarship, the G. B. Dealey Award in Dallas, the Kosciuszko Foundation Cho-

pin Award, a grant from the Olga Samaroff Foundation — and upon graduation from Juilliard, he received the Carl M. Roeder Memorial Award and the Frank Damrosch Scholarship. The pianist's most important victory came in 1954 when he captured the coveted Leventritt Award, which carried with it appearances with the New York Philharmonic and four other orchestras.

Though comparatively well known in the U.S. by 1958, Cliburn made world headline news when he walked off with Russia's International Tchaikovsky Competition. Since then, his career has zoomed, and he has returned several times to perform in the Soviet Union where he is a tremendous favorite. Last spring he visited both Japan and Europe, and next season he has some sixty appearances scheduled in the U.S. and Canada, in addition to a visit to Holland.

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Concert Comments

by Robert Turner

Tuesday, August 2, 1966

TRAGIC OVERTURE, OP. 81
 Johannes Brahms (1833-97)

One of Brahms' sketch-books, dating from the 1860's, which was preserved by the Society of the Friends of Music in Vienna, contained the *Liebeslieder Waltzes* and the *Alto Rhapsody*. Between these compositions were two pages devoted to a sketch consisting simply of a melody and bass line, with some chords tentatively penciled in. Two decades after writing this sketch Brahms, at his summer retreat at Ischl, was to transform it into the *Tragic Overture*.

Brahms was fond of producing works of dissimilar character in pairs, e.g., the orchestral serenades, the string quintets and sextets, the clarinet sonatas. The *Tragic* and the more familiar *Academic* overtures form a pair in which, to borrow Brahms' own words, "One weeps, the other laughs."

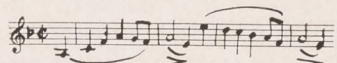
When Brahms sent his manuscripts of the two overtures to his publisher, Simrock, he accompanied them with a characteristic good-humored letter which read in part,

What are your ideas about overtures? Are these (which you may jolly well believe are excellent) worth 1500 or 1000 thalers each (including four-hand arrangements)? You will doubtless say, and rightly, no more overtures are needed as long as Weber's *Cherubini's*, and Mendelssohn's are not sold out.

Simrock accepted Brahms' overtures at once and (publishers take note) paid the higher sum.

Some have found in the *Tragic Overture* the spirit of Hamlet, others of Faust. Some parts have been taken to represent funeral music. Riemann, referring to a tragic Scottish folk poem, saw in the development "the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands."

The overture opens with two great chords — a thematic idea which returns later with added significance. The actual first theme is announced by the strings:



Minor harmonies dominate, helping to define the mood of bleakness. The general plan of the work is in the classic tradition, with a second theme, development, recapitulation, and coda.

SYMPHONY NO. 8 IN F MAJOR, OP. 93

Ludwig van Beethoven (1770-1827)

Beethoven himself conducted the first performance of the Eighth Symphony, February 27, 1814, in Vienna's Great Redoutensaal. Those were days of programs of epic length; among the works accompanying the Eighth were the same composer's Sixth and Seventh. Although the Seventh was acclaimed, and the famous *Allegretto* even encored, the Eighth found little favor among the audience, and was cited by the critics as showing signs of Beethoven's retrogression.

Undeniably close in form and spirit to some of Beethoven's earlier works, the Eighth has long held an honored position in symphonic literature despite its inauspicious beginning. Berlioz spoke of the second movement as "the sort of thing that falls entire from heaven into the composer's brain." (Apparently he was unmindful of Beethoven's sketchbooks, which show at what pains such apparent spontaneity was arrived at.) The late Pitts Sanborn spoke of the sym-

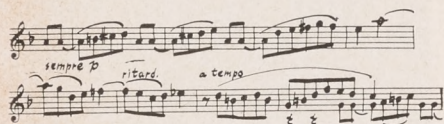
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phony's "vast and inextinguishable laughter."

The first movement, with its conciseness of form, and its clearly defined first and second themes, abounds in humor. When it is time for the introduction of the second theme, for instance, Beethoven's modulates not to the dominant (according to tradition), but one step higher, to D major. The new theme remains for a moment in this key, "blushing a little" (as Sir Donald Tovey put it), then modulates to its proper station:



The second movement has a persistent accompaniment based on repeated notes — a kind of "ticking," which is Beethoven's way of ribbing his friend Maelzel, the inventor of the metronome. (Although the metronome in its present form was not invented until 1816, Maelzel's chronometer, the ancestor of the metronome, was in existence.) The first theme —

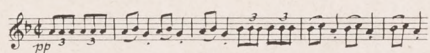


— comes from a little canon (or round) which Beethoven improvised at some convivial round table, in honor of his fat inventor friend. The words of the round include a take-off on the metronome:

Ta, ta, ta, ta, ta, ta, ta,
Lieber, Lieber Maelzel,
Ta, ta, ta, ta, ta, ta, ta,
Leben Sie wohl, sehr wohl.

The third movement, a gentle and rather stately minuet, seems to hark back to the days of Dittersdorf. Whereas the minuets of the First and Fourth symphonies seem advances on the minuet form, with some of the vigor of the scherzo, this one, probably with an intent of satire, seems old-fashioned.

The finale is a bold treatment of gay and fiery themes, such as the following:



Joy and celebration — sometimes bordering on delightful madness — are everywhere as this symphonic musical comedy draws to a close.

CONCERTO NO. 2 IN C MINOR, OP. 18, FOR PIANO AND ORCHESTRA

Sergei Rachmaninoff (1873-1943)

The C minor concerto (1901) marked Rachmaninoff's return to music, and to success, after one of the darkest periods of his career. Following the disastrous premiere of his First Symphony (St. Petersburg, 1897), it seemed to the young composer that his hopes for a career had been dashed to bits.

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blows from fate which change a man's character," he wrote later. "This was the effect of my own symphony on myself. When the indescribable torture of this performance had at last come to an end, I was a different man."

Rachmaninoff's overwrought condition was followed by a nervous breakdown. He was nursed back to physical health by his grandmother, with whom he now lived, but he was still in a severe mental depression, which even a fine success in London as composer and pianist did not erase. Finally he went to a Dr. Dahl, who had a reputation for working magic in such cases. In his *Recollections*, the composer wrote his own account of this interesting episode:

"Dahl . . . inquired what kind of composition was desired of me, and he was informed 'a concerto for pianoforte,' for I had promised this to people in London and I had given up in despair the idea of writing it. In consequence, I heard repeated, day after day, the same hypnotic formula, as I lay half somnolent in an armchair in Dr. Dahl's consulting room. 'You will start to compose a concerto — you will work with the greatest of ease — the composition will be of excellent quality.' Always it was the same, without interruption.

"Although it may seem impossible to believe, this treatment really helped me. I began to compose at the beginning of the summer. The material grew in volume, and new musical ideas began to well up within me, many times more than I needed for my concerto. By autumn I had completed two movements and . . . by the spring the whole concerto and the suite for two pianos. Dr.



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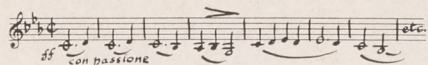
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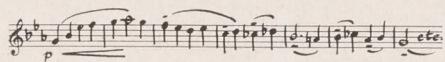
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Dahl's treatment had strengthened my nervous system to a degree almost miraculous. Out of gratitude I dedicated my second concerto to him."

Eight solemn chords, increasing in sonority, lead to the first theme, broad and impassioned, in the strings against arpeggios in the piano:

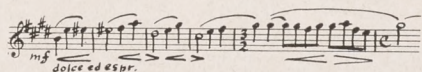


The familiar second theme, tender and romantic, is first heard on the piano:



The development unfolds new ideas, unstinting in pianistic brilliance. With a vigorous, march-like section the recapitulation appears, and there is a coda, beginning softly and working to a blazing finish.

After a few measures of arpeggio introduction, the lyrical second movement emerges in a beguiling song from the flute:



A clarinet is soon heard, and then the piano takes up the melody. The middle section is faster, and there is a brief, scintillating cadenza for the piano.

The finale is a panorama of ideas — brilliant, vigorous, lyrical, majestic — in which the solo part reaches dizzy heights of virtuosity.

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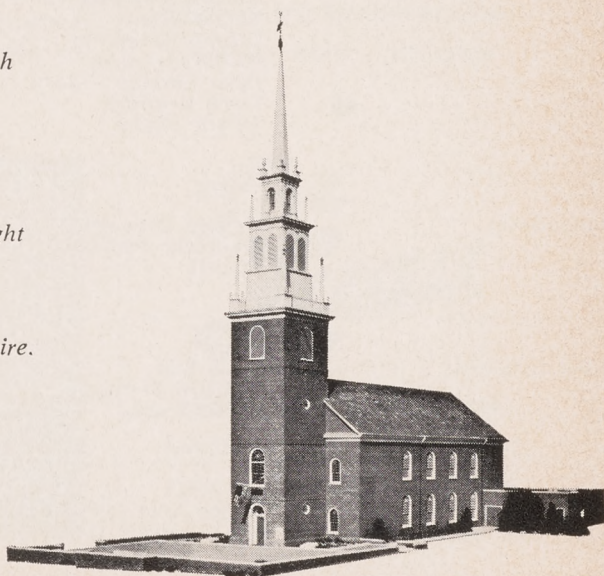
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Kurt Herbert Adler
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Howard K. Skinner
Manager

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Elektra
Falstaff
Les Troyens
Rigoletto
I Puritani

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L'Amore dei Tre Re
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The Makropulos Case

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SAN FRANCISCO OPERA

The San Francisco Opera will offer its forty-fourth annual season in the Bay City from September 20 through November 27 this fall, opening with Joan Sutherland in *I Puritani*.

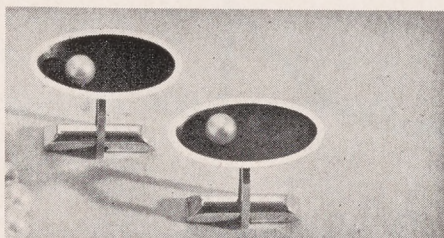
General Director Kurt Herbert Adler has also announced the American premiere of Janacek's *The Makropulos Case* with Marie Collier in the title role and the Western premiere of *Les Troyens* with Regine Crespin and Jon Vickers.

Other highlights of the star-studded season promise to be Marilyn Horne's first Eboli in *Don Carlo* and a new production of *Madama Butterfly*, with Teresa Stratas and Dorothy Kirsten alternating in the title role.

Jess Thomas will sing *Tannhauser*, Regina Resnik *Klytemnestra* to the *Elektra* of Amy Shuard, George London will be *Boris Godunov*, and Reri Grist and Geraint Evans appear in *Le Nozze di Figaro*.

Leading stars of the season also will include Giorgio Tozzi, Claire Watson, Peter Glossop, Grace Bumbry (as *Carmen*), Ramon Vinay, Giuseppe Campora, Frank Guarrera, Raymond Wolansky, Janis Martin, Thomas Stewart and Chester Ludgin.

Single seats are available now by mail order and anyone desiring complete performance dates, casts, and ticket prices may send a self-addressed stamped envelope to the Opera House, San Francisco, California 94102.



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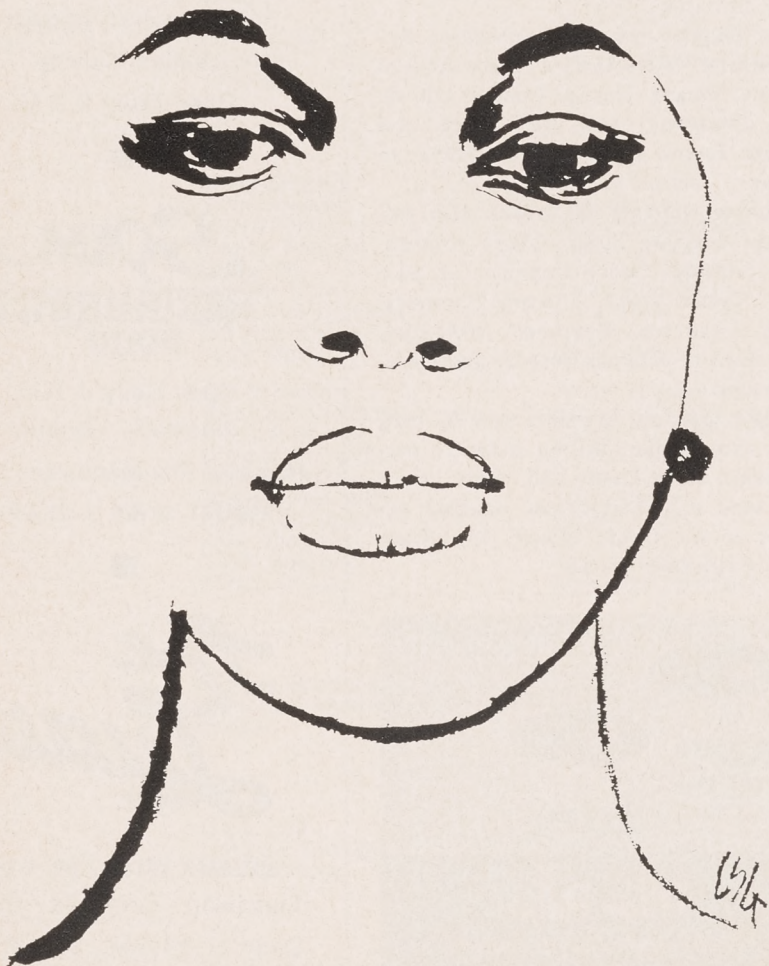
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THURSDAY, AUGUST 4, 1966 AT 8:30 P.M.

KIRIL KONDRASHIN, *Guest Conductor*

LEONTYNE PRICE, *Soprano*

PROKOFIEFF *Lieutenant Kije Suite*

The Birth of Kije
Romance
Kije's Wedding
The Troika
The Burial

MOZART *Recitative and Aria: "Dove sono"
from The Marriage of Figaro*

VERDI *"Ernani involami" from Ernani*

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CILEA *"Poveri fiori" and "Io son l'umile ancella"
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Kiril Kondrashin's biography is on page 27.



LEONTYNE PRICE, star of the Metropolitan Opera, La Scala, the Vienna State Opera, and the San Francisco Opera, earned a forty-two-minute ovation when she made her Met debut in 1961 as Leonora in *Il Trovatore*. In the same season, she was named Musician of the Year in a nationwide poll of editors and critics. Today, she is recognized in the international musical world as "Prima Donna Assoluta."

Born in Laurel, Mississippi, Miss Price played the piano at the age of five and later sang in the Junior Church Choir. At Central State College in Ohio, her singing with the Glee Club attracted much attention, and upon graduation she was offered a scholarship to Juilliard.

In 1953, the budding soprano appeared in Virgil Thompson's *Four Saints in Three Acts* and Gershwin's *Porgy and Bess*. She made her Town Hall debut in

1954 and sang in concert with the Philadelphia Orchestra, Boston Symphony, and New York Philharmonic. An unprecedented grand opera debut, in 1955, on television with the NBC Opera Company in the title role of *Tosca*, was followed by an ANTA tour of India, a tour of Australia, and in 1957, debuts with the San Francisco Symphony and Opera. Herbert von Karajan, conductor of the Berlin Philharmonic, invited Miss Price to the Vienna State Opera for her history-making debut in *Aida*. Triumphant engagements followed at Salzburg, Berlin and La Scala. Then — the Met, which presented her in seven different roles during her first year.

When the Met opens in its new quarters at Lincoln Center this fall, Miss Price will star as Cleopatra in an opera written especially for her by composer Samuel Barber.



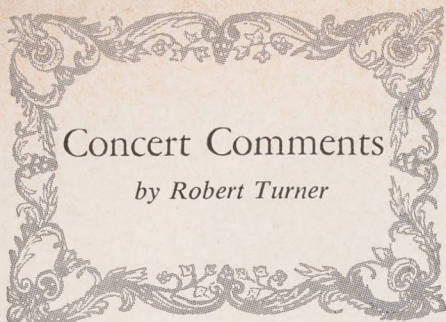
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Concert Comments

by Robert Turner

Thursday, August 4, 1966

"LIEUTENANT KIJÉ" SUITE, OP. 60
Serge Prokofieff (1891-1953)

Twentieth-century composers come and go, but Prokofieff seems one of the most durable. While such palatable fare as *Peter and the Wolf* and the ballets *Cinderella* and *Romeo and Juliet* has made him known to large audiences, he also has followings in the fields of piano music, symphonies, concertos, and opera.

Composers of film music regard Prokofieff as one of the masters of the art. Prokofieff's cantata based on his score for Eisenstein's epic film *Alexander Nevsky* was performed recently in these concerts. The *Lieutenant Kije* Suite, similarly, is the concert version of a film score.

Kije was Prokofieff's first assignment on his return to Russia in 1933. The score exhibits some of the gentler, more lyrical aspects of Prokofieff's later works, as compared to the satanic and dissonant qualities of many of his earlier writings. The question has been often raised whether Prokofieff's later works emphasize the audience-pleasing qualities because of the restrictions placed upon him by Soviet bureaucracy, or whether he returned to Russia because he felt this tendency would be better received there. Many present-day writers favor the latter explanation.

Prokofieff composed the *Kije* music with his customary speed and efficiency, during an association with the Belgoskino Studio of Leningrad. "*Kije* is a devilish



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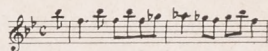
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job," he wrote in a letter to a friend, "but what gay music!"

The film is a comedy about an incident in the reign of Czar Nicholas I. In misreading a military report, the czar inadvertently created a non-existent officer by the name of Kije (combined from the final syllable of a real officer's name and the Russian expletive *je*). The czar's courtiers, who dared not inform him of his mistake, had to report on the exploits of the imaginary character, and finally, in order to get rid of him, on his heroic death.

At times Prokofieff's score reflects the barrack-like atmosphere of St. Petersburg in the early nineteenth century as it is shown in the film. This was Prokofieff's first occasion to recreate an earlier period since his *Classical Symphony*, composed in 1916-17. In assembling the orchestral suite, he made many changes in form and orchestration. Both in the score and in the suite, the cornet is used prominently in mock heroics.

1. The Birth of Kije. *Allegro*. Lieutenant Kije, the military hero, is presented in offstage cornet fanfares and drum rolls, followed by a puppet-like march with a prominent piccolo part. A contrasting theme, the most important in the work, presents the more serious side of the hero:



The movement closes with a return of the military music, sounding as though in the distance.

2. Romance. *Andante*. This movement, which depicts Kije in love, exists in two versions — an original calling for baritone solo, and the purely orchestral version. The melody, played successively by solo double-bass, saxophone, and cellos, is a sentimental song set to an early nineteenth century poem:

CONTINUED ON PAGE 49



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Heart be calm, do not flutter;
 Don't keep flying like a butterfly.
 Well, what has my heart decided?
 Where will we in summer rest?
 But my heart could answer nothing,
 Beating fast in my poor breast.

My grey dove is full of sorrow —
 Moaning is she day and night.
 For her dear companion left her,
 Having vanished out of sight,
 Sad and dull my grey dove has grown.

The accompanying harp is used in the manner of a guitar.

3. Kije's Wedding. *Allegro*. The solo cornet plays the principal theme in this depiction of a gay and ceremonious wedding feast. In a contrasting melodic section which reveals the sentimental side of the story, the saxophone plays the "Kije motive" originally heard in the first movement.

4. Troika. *Moderato*. The title, which means "a three-horse sleigh," belongs to a rather absurd tavern song:

A woman's heart is like an inn:
 All those who wish go in,
 And they who roam about
 Day and night go in and out.
 Come here I say, come here I say,

And have no fear with me.
 Be you bachelor or not,
 Be you shy or be you bold,
 I call you all to come here.

So all those who are about,
 Keep going in and coming out,
 Night and day they roam about.

Little bells (*sonagli*), piano, and harp provide an accompaniment suggesting sleigh-bells and horses' hoofs. Between the verses of the song, a variant of the Kije motive is used as a refrain.

5. Burial of Kije. *Andante assai*. At the beginning and end of this movement we hear, once again, distant cornet fanfares. In between, the main themes of the suite pass in a review of the hero's life, lending a certain seriousness to this otherwise light-hearted work.

RECITATIVE AND ARIA, DOVO SONO, FROM "THE MARRIAGE OF FIGARO"

Wolfgang Amadeus Mozart (1756-91)

Beaumarchais' play *Le Mariage de Figaro*, on which Mozart's opera (1786) is based, held the nobility up to criticism, and was therefore suppressed in Paris and Vienna. In the almost slapstick story, the sequel to *The Barber of Seville*, the count Almaviva is represented as a philanderer. Among his attempted conquests is Susanna, the countess' maid and the fiancée of Figaro, his valet. The countess (once the fetching Rosina of *The Barber*) is a pathetic figure.

In the third act some of the problems of the plot have been resolved, but not that of the roving count. With Susanna's help, the countess has planned a ruse which will catch the count in his trifling. In this recitative and aria, the countess laments her situation, and voices the hope that the count may come back to her.

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Recit. E Susanna non vien! Sono ansiosa di saper come il conte accolse la proposta. Alquanto ardito il progetto mi par — Ad uno sposo sì vivace e geloso — Ma che mal c'è? Cangiando i miei vestiti con quelli di Susanna, e i suoi co' miei al favor della notte — Oh cielo! a qual umil stato fatale io son ridotta da un consorte crudel! che dopo avermi con un misto inaudito d'infedeltà, di gelosia, di sdegno — prima amata, indi offesa, ed alfin tradita — fammi or cercar da una mia serva aita!

Aria. Dove sono i bei momenti
Di dolcezza e di piacer?
Dove andaron i giuramenti,
Di quel labbro menzogner?
Perchè mai, se in pianti e in pene
Per me tutto si cangio,
La memoria di quel bene
Dal mio sen non trappasso?
Ah! se almen la mia costanza
Nel languire amando ognor
Mi portasse una speranza
Di cangiar l'ingrato cor!

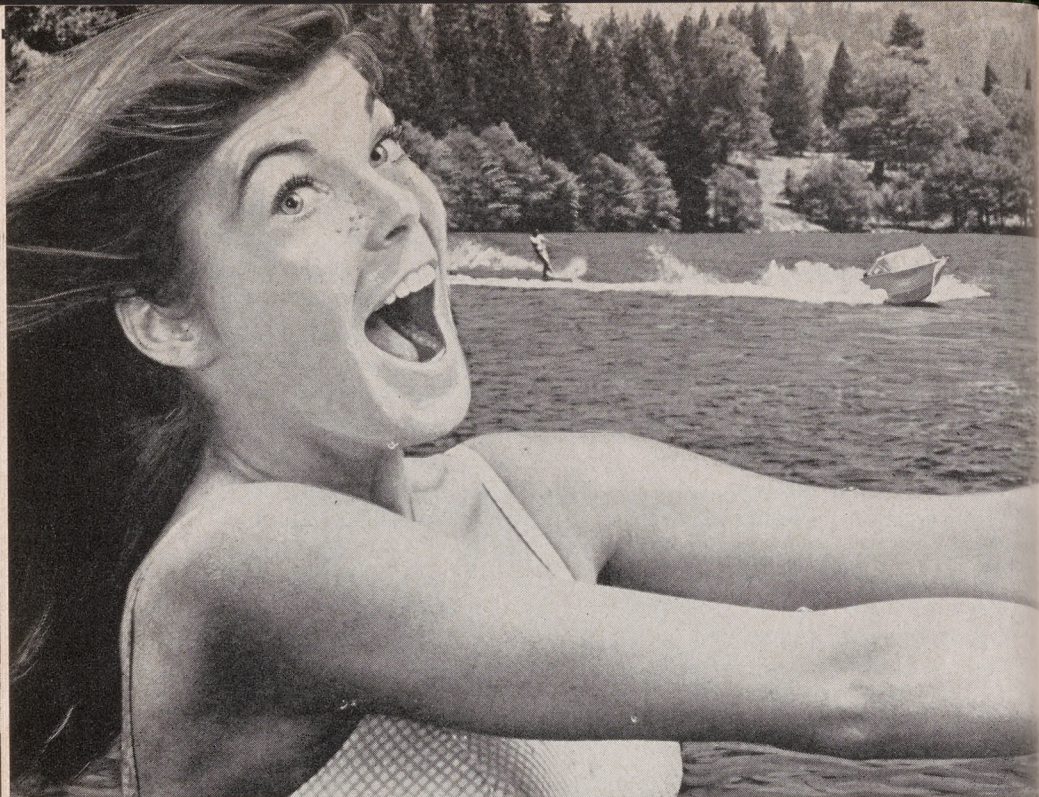
Susanna is late! I'm anxious to know how the count received the proposal. Our plan is dangerous — my husband is so impulsive and jealous — but what harm is in it? Changing clothes with Susanna in the darkness of evening — Oh heaven! to what horrible humiliation am I reduced by my cruel husband! After treating me with an irrational mixture of infidelity, jealousy, and scorn — at first he loved me, then offended me, finally betrayed me — now he drives me to seek my maid's assistance!

Where are those tender moments
Of sweetness and of pleasure?
Where are the vows
Of those unfaithful lips?
Why, when everything has changed
To grief and pain,
Does that past sweetness
Not pass from my memory?
Ah, my constant heart,
Whose love survives my suffering,
Give me some hope
Of regaining the ungrateful heart!

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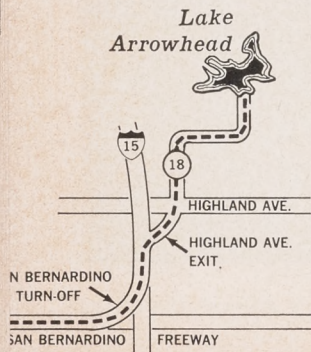
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RECITATIVE AND CAVATINA,
ERNANI INVOLAMI, FROM "ERNANI"

Giuseppe Verdi (1813-1901)

Ernani (1844) is an adaptation of a Victor Hugo novel (*Hernani*), based on Spanish history. At the time of the first performance (Venice, March 9, 1844), Italy was under Austrian rule. The Venice police feared that certain stirring, revolutionary passages might incite the people to insurrection.

Don Juan of Aragon, seeking revenge for the murder of his father, has disguised himself as a bandit and assumed the name Ernani. The story relates events both political and romantic in the life of Ernani. In the end he stabs himself, in keeping an oath he made to his arch-rival.

This brilliant aria is sung by Elvira, Ernani's beloved, in the solitude of her chamber as she contemplates an unwanted marriage to Ernani's rival Silva.

Recit. Sorta è la notte, e Silva non ritorna! Ah! non tornasse ei più! Questo odiato veglio, che quale immondo spettro ognor m'insegue, col favellar d'amore, più sempre, Ernani, mi confige in core!

Cavatina. Ernani, Ernani, involami,
All' abborrito amplesso.
Fuggiamo, se teco vivere,
Mi sia d'amor concesso,
Per antri e lande inospite,
Ti seguirà il mio piè.
Un Eden di delizia
Saran quegli antri a me!
Tutto sprezzo che d'Ernani
Non favella a questo core.
Non v'ha gemma che in amore,
Possa l'odio tramutar.
Ah! vola, o tempo, e presto reca.
Di mia fuga il lieto istante:
Vola, o tempo, al core amante;
E supplizio l'indugiar.

Recit. The night wanes, and Silva returns not! Ah! May he never return! That detested graybeard, who pursues me like a horrid specter, with ceaseless talk of love. Thou only, Ernani, doth inspire my heart!

Ernani, Ernani, fly with me,
Far from this detested scene.
Let us flee, forever to dwell
In the domain of love.
Through caverns dark and deserts cruel,
My feet will follow thee.
An Eden of delight
Will those caverns be for me!
I would hear but of Ernani,
None other speaks to my heart.
No gem in all the world save love
Can take my heart away.
Ah, hasten, time, and quickly bring
The happy moment of my flight.
Hasten, o time, to the loving heart,
To delay is to wound me.

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Francesco Cilea (1866-1950)

Cilea, who was born in Calabria and studied in Naples, produced his first opera at twenty-three. *Adriana Lecouvreur* (1902), his fourth opera, tells of a famous actress of the Comédie-Française, and her lover, Maurizio, the Count de Saxe. Both protagonists become victims of cruel and complicated intrigues.

In the final act, a maid brings Adriana a wooden box containing a little, withered nosegay — the one Adriana gave to Maurizio in happier days. She takes this as Maurizio's message that their love is finished, not knowing that it is the work of a treacherous princess, and that the flowers are impregnated with poison.

Poveri fiori,
Gemme de' prati,
Pur ieri nati,
Oggi morenti,
Quai giuramenti,
D'infido cor!
L'ultimo bacio,
O il bacio primo,
Ecco v'imprimo,
Soave e forte,
Bacio di morte,
Bacio d'amore . . .
Tutto è finito!
Col vostro oleggio
Mucia il disprezzo:
Con voi d'un giorno
Senza ritorno
Cessi l'error!

Poor little flowers!
Gems of the meadow-land,
Blossoming yesterday,
Faded and dead today,
Broken, like all the vows
Of faithless heart!
See, one last kiss I print
Now on your petals fair;
First it may be, and last,
Tender or passionate,
One kiss of death,
One kiss of love.
All, all is ended now.
And with your fragrance dies
All love's disdain.
Blossoms like you, alas,
Love's joy must swiftly pass,
Leaving but pain!

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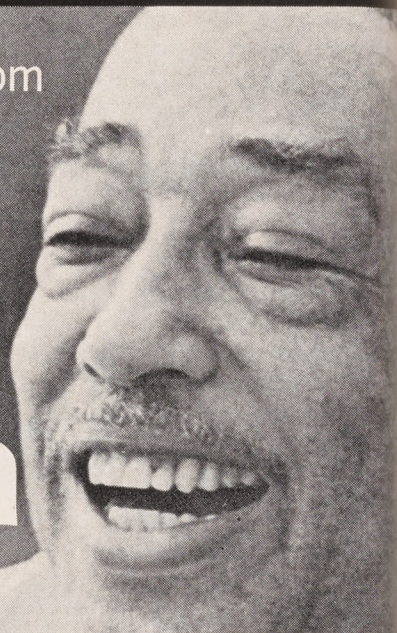
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The first act of the opera is laid in the foyer of the Comédie-Française. Adriana, in the magnificent costume of Roxane in Racine's *Bajazet*, enters, declaiming some of her lines. The Prince de Bouillon and the Abbé de Chezeuil applaud her. She acknowledges the compliment, then begins her monologue.

Io son l'umile ancella del Genio creator:
Ei m'offre la favella, io la diffondo
ai cuor.

Del verso io son l'accento, l'eco del
dramma uman,

Il fragile strumento vassallo della man,
Mite, gioconda, atroce, mi chiamo
Fedeltà:

Un soffio è la mia voce, che al nuovo
di morrà.

The humble handmaid I of glorious art,
That gives the flame wherewith I touch
the heart.

Of verse am I the accent, the echo of
the human drama —

The fragile instrument that doth express
Of poetry the love, the sorrow, the
distress.

My name Sincerity, my voice a sigh,
A very whisper that shall swiftly die!



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LEISE, FROM "DER FRIESCHUTZ"**
Carl Maria von Weber (1786-1826)

Der Freischütz (1816) has been called the beginning of the romantic movement in Germany. The story tells of the seven magic bullets which a hunter, in exchange for his soul, may obtain of the demon Samiel. These bullets are certain to strike the desired mark, but in a given time the huntsman who uses them must find another victim for the demon or forfeit his life.

The central characters in Weber's opera are Max, a ranger in the forest of the grand duke, and his sweetheart Agatha. Max is trapped into a shooting contest with the magic bullets, but just at the moment of greatest danger, is rescued by supernatural forces.

Tonight's aria is taken from Act II. It is the night before the contest of marksmanship. Agatha has been warned by a holy hermit of impending danger. She goes out on a balcony, looks out into the night, and sings of the beauty of the forest. She describes the clouds over the mountains, and confesses her fear. Suddenly she sees Max approaching, and her fears turn to joy.



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Leise, leise, fromme Weise,
Schwing' dich auf zum Sternenkreise!
Lied erschalle, feiernd walle
Mein Gebet zur Himmelshalle!

Recit. O wie heil die gold'nen Sterne, mit
wie reinem Glanz sie glüh'n! Nur dort in
der Berge ferne scheint ein Wetter auf-
zuzieh'n, dort am Wald auch schwebt ein
Heer düst'rer Wolken dumpf und schwer.
Zu dir wende ich die Hände,
Herr ohn' Anfang und ohn' Ende.
Vor Gefahren uns zu wahren,
Sende deine Engelschaaren!
Alles pflegt schon längst der Ruh'!
Trauter Freund, wo weilst du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht,
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille,
Nur die Nachtigall und Grille
scheint der Nachtluft sich zu freu'n.
Doch wie! Täuscht mich nicht mein Ohr?
Dort klingt's wie Schritte,
Dort aus der Tannen Mitte
kommt was hervor! Er ist's! Er
ist's! Die Flagge der Liebe mag weh'n!
Dein Mädchen wacht noch in der Nacht!
Er scheint mich noch nicht zu seh'n —
Gott! Täuscht das Licht des Mond's
mich nicht,
So schmückt ein Blumenstrauss den Hut!
Gewiss, er hat den besten Schuss
getan;
Das kündigt Glück für morgen an!
O süsse Hoffnung, neu belebter Muth!

Aria. All' meine Pulse schlagen,
Und das Herz walt ungestüm,
Süss entzückt entgegen ihm!
Konnt' ich das zu hoffen wagen?
Ja! Es wandte sich das Glück
Zu dem theuren Freund zurück,
Will sich morgen treu bewähren!
Ist's nicht Täuschung, its's nicht Wahn?
Himmel, nimm des Dankes
Zählen
Für dies Pfand der Hoffnung an!
All' meine Pulse schlagen . . .

Softly sighing, day is dying,
Soar my prayer heavenward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

Recit. How the golden stars are burning
through yon vault of ether blue. But lo,
gath'ring o'er the mountains is a cloud,
foreboding storm, and along yon pine-
wood's side veils of darkness slowly glide.
Lord, watch o'er me, I implore Thee,
Lord eternal, never-ending.
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!
Earth has lulled her care to rest;
Why delays my loitering love?
Fondly beats my anxious breast:
Where, my loved one, dost thou rove?
Scarce the breeze among the boughs
Wakes a murmur through the silence,
Save the nightingale lamenting,
not a sound disturbs the night.
But hark! Doth my ear deceive?
I heard a footstep,
There in the pinewood's shadow,
I see a form! 'Tis he! 'Tis
he! Oh love, I will give thee a sign!
Thy maiden watches through the night!
He seems not to see me yet —
Heaven, does the light of the moon
deceive me?
With flow'ry wreath his hat is bound!
The crackshot's round hath found its
mark.
What bliss tomorrow's dawn will bring!
Oh, joyful token, hope renews my soul!

Aria. How every pulse is flying,
And my heart beats loud and fast,
We shall meet in joy at last!
Could I dare to hope such rapture?
Frowning Fate at last relents,
And to crown our love consents,
Oh, what joy for us tomorrow!
Am I dreaming? Is this true?
Bounteous heaven, my heart shall praise
thee
For this hope of rosy hue.
How every pulse is flying . . .

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SYMPHONY NO. 1 IN F MINOR OP. 10

Dmitri Shostakovich (1906-)

One composition above all others lifted Shostakovich from hapless obscurity to prominence and economic well-being — the First Symphony, composed in 1924-25 for his graduation from the Leningrad Conservatory. The first performance took place in May, 1926, in Leningrad. Soon Bruno Walter introduced it to Berlin, and Stokowski conducted it in America.

The symphony was not radical for its time; Schoenberg and Stravinsky had introduced more controversial works over a decade earlier. It does, however, reflect Shostakovich's familiarity with modern works such as Stravinsky's *Petroushka* and Prokofiev's *Scythian Suite*, and it is filled with a youthful zest. Not many years ago the composer modestly described it as follows:

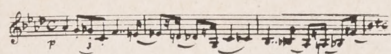
The symphony was an attempt at profound content, and although the work is immature, it is, from my point of view, valuable because of the sincere desire to reflect life and reality.

However deprecating this might be, the First Symphony is one of Shostakovich's most viable works. The composer's fiftieth birthday in 1956 was celebrated in Moscow with festivities fit for a king; the thirtieth anniversary of the First Symphony, that same year, brought forth almost as many messages of congratulations from all over the world.

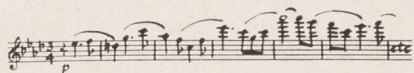
Unlike some of Shostakovich's later symphonies, the First is related to no social dogma.

First movement: The form is basically that of classical tradition, but with the order of the parts slightly changed, as follows: Introduction — Theme I — Theme II — Development — Theme II — Theme I — Postlude. The introduction and postlude are based on the same material.

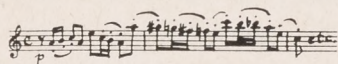
The melodic material of the introduction begins in the muted trumpet, with counterpoint in the first bassoon. This introduction, in three sections, contains the seeds of the march-like first theme of the *Allegro*, which follows:



The graceful second theme in C minor, in a contrasting 3-4 meter, is introduced by the solo flute, and continued by the clarinet against a trilling solo violin:



Second movement: This tempestuous movement is the equivalent of the traditional scherzo. The Harlequin-like firsts theme, with its persistent rhythmic figure, is suggested by the clarinet, and stated more definitely by the violins:



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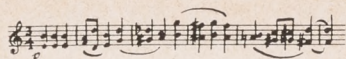


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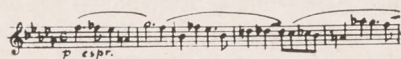
The theme of the trio section begins in the flutes—



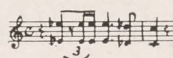
— while the violins sound a quickly-repeated E which persists throughout the section. The theme is worked out briefly in imitation between oboes and bassoons.

The main scherzo section returns in an altered orchestration, with a prominent part for the piano. A climax is based on a combination of the scherzo and trio themes.

Third movement: This warm, searching slow movement, like the scherzo, is in three-part form. Against a flowing string accompaniment, the first theme is heard on the solo oboe:



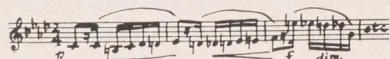
An important "motto" theme is heard on trumpets and side-drum:



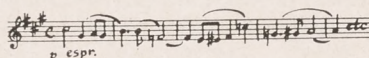
The first theme is extended in a soaring violin *cantilena*, leading to the still slower middle part, in which the oboe is again the first soloist.

There is a transition back to the first theme, which sounds high in the solo violin. When this theme is sung by the cellos and basses, a soft, muted trumpet is added, playing the second theme. Finally a roll on the side drum, *crescendo*, leads without pause to —

Fourth movement: An animated, brilliant finale. Again there are two principal themes. After a slow opening section, the first, lively and carefree, is introduced by the clarinet in low register:



The second theme, in A major, is proclaimed by the full orchestra, then appears in the solo violin:



Following a forceful climax, a solo passage for the timpani is based on the "motto" theme of the third movement.

As in the second and third movements, the two main themes are combined; following this climax the symphony ends with a fast, brilliant coda.

*

Both of Shostakovich's parents came from Siberia. The father was a chemist, and enjoyed singing gypsy songs. The mother taught music, and had played the piano all her life. The boy Dmitri was born on a quiet street in St. Petersburg (later Leningrad), near the Technological Institute.

After attending a Rimsky-Korsakoff opera at the age of four, Shostakovich sang several of the arias for his family. He began formal lessons at eight, and soon produced his first composition, a theme and variations for piano. He survived the Russian Revolution and the famine which followed, and before he was thirteen entered the Leningrad conservatory. His teacher of composition was Maximilian Steinberg, a pupil of Rimsky-Korsakoff.

CONTINUED ON PAGE 64

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"After finishing the Conservatory," Shostakovich has written, "I was confronted with the problem — should I become a pianist or composer? The latter won. If the truth be told I should have been both, but it's too late now to blame myself for making such a ruthless decision."

The reaction of prominent musicians to Shostakovich's early efforts was by no means unanimous. Alexander Siloti, the eminent conductor-pianist, for instance, found nothing remarkable about him. We have already seen how Shostakovich's First Symphony lifted him from obscurity. From the 1920's on, through a tremendous output of music in many media, Shostakovich has held a place at the forefront of Soviet composers.

At least twice Shostakovich, like other Soviet artists, has been censured by the regime for alleged "bourgeois tendencies" in his work. Each time he has healed the breach by composing a work in the approved style. During World War II he became a national hero, when his Seventh Symphony (*The Siege of Leningrad* — 1941) proved a devastating weapon, uniting millions against the German enemy.

Of late years Shostakovich has lived in Moscow, and taught at the conservatory there. His grown daughter is pursuing a scientific career, and his son is a pianist. His ties with Leningrad, the city of his birth and early career, remain strong, and he is deputy from that city to the Supreme Soviet.

A recent dispatch from Moscow tells of the tumultuous success of his most recent symphony, his Thirteenth. It is based on five poems of the Russian poet Yevgeny Yevtushenko. One of the poems is an indictment of the Soviet suppression of Jewish religion and culture; for this reason the symphony was banned three years ago during the Khrushchev regime. On this occasion the audience gave Shostakovich an ovation, and the composer, still rather boyish in demeanor, leaped to the stage, pumped the hand of the conductor, and beamed and bowed to the audience.

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The Week To Be — At the Bowl

On Tuesday evening, August 9, an all-Puccini program will be presented with Metropolitan Opera favorites Dorothy Kirsten and Richard Verreau in scenes from *Madama Butterfly*, *La Bohème*, and *Tosca*: guest conductor will be James K. Guthrie.

A delightful evening of guitar music — both classical and flamenco — is scheduled for Thursday, August 11. Jazz composer-conductor Lalo Schifrin, a native of Argentina, will be on the podium, and appearing under his baton will be the Romero family of guitarists from Spain, the distinguished Brazilian-born guitarist Laurindo Almeida, and percussionist Louis Bellson.

Friday evening, August 12, will be the Bowl's Annual Folk Singing Night, featuring the celebrated South African singer Miriam Makeba, folk-rock singer Judy Collins, and deep-blues artist Josh White. The 7-member Greenwood County Singers, known for their hits "Don't Go Near the Lion's Cage" and "Please Don't Sell My Daddy No More Wine," will complete the programming. The three headliners will offer a tantalizing mixture of songs for every taste.

Saturday, August 13 will bring together the very popular Arthur Fiedler of the Boston "Pops" and pianist Earl Wild, another favorite Hollywood Bowl guest artist. Wild will play Gershwin — the Concerto in F for Piano and Orchestra and *Rhapsody in Blue* — and maestro Fiedler, in his own inimitable style, will take the orchestra through *An American in Paris*, a medley of great Cole Porter tunes, and Offenbach's Overture to *Orpheus in Hades*.

For Your Information

Pleasure plus convenience — a perfect evening at Hollywood Bowl. You can add to your enjoyment by taking advantage of these services designed for your convenience.

Reserved seats are available at the Bowl ticket office until after intermission. Prices: \$6.00, 5.00, 3.50, 2.50, 2.00 and 1.50; General Admission is \$1.00. A book of 18 General Admission tickets — an \$18 value — may be purchased for just \$15. The tickets are good any night and may be used as scrip in exchange for reserved seats. For more information read "Just The Ticket" in this magazine.

Convenient parking is provided for thousands of cars in lots adjacent to Hollywood Bowl's entrance. You also can reserve parking on the Bowl grounds for \$1.50 per night if you order tickets well in advance.

Convenient bus transportation is offered by the Rapid Transit District. From all over the Los Angeles area, buses marked **Hollywood Bowl** bring you directly to the main ticket gate at the Bowl. Return buses await you at the Highland Avenue entrance. RTD runs a special **Starliner** shuttle service from Hollywood to the Bowl. For more information refer to the RTD page in this magazine or phone 747-4455.

Many Hollywood restaurants cater to Hollywood Bowl patrons. You may dine and park in Hollywood . . . then take a **Yellow Cab** to the Bowl. After the concert, Yellow Cabs are waiting to return you to your car — and you are on your way home, easily and conveniently.

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Lost and Found. All lost articles found on concert nights can be claimed at the Gift Shop the next morning. Unclaimed articles are transferred to the Executive Offices and kept for thirty days. For information, call HO 9-8171.

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The dramatic story of the Bowl, from "Daisy Dell" to Symphonies Under the Stars, includes many precarious crises,

including the dark days of 1951 when the Bowl was closed. It re-opened in twelve days, through the gallant efforts of a courageous woman.

The author of "Magic Valley" was for thirty years Publicity Director of Hollywood Bowl and lived through many of the events described in the book.

It is being published by Joe R. Osherenko and, beginning in mid-September, will be on sale in the Bowl's Gift Shop and in book stores. It also may be ordered by mail, with the order form below.

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Our REGULAR CUSTOMERS, who order either season tickets or single performance tickets by mail well in advance of performances, have first choice. These people begin making Bowl plans when they receive announcements of the season's attractions in the mail. If you buy tickets at the ticket offices in person, we have no way of telling whether or not you are a regular customer. If you buy by mail, we put you on our mailing list and keep you on it as long as your patronage continues.

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2. YOU CAN BUY SINGLE PERFORMANCE TICKETS BY MAIL. After season ticket orders are filled, single performance mail orders are filled next.

3. YOU CAN BUY TICKETS AT THE HOLLYWOOD BOWL TICKET OFFICE. Tickets usually go on sale there in mid-June for the entire season. If you need ticket information, we can give you better service if you call between 9:00 and 10:00 in the morning or after 2:30 in the afternoon. The number is 469-3151.

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Southland. Bowl tickets usually go on sale, at box office prices, two weeks in advance of the performance at the 65 AUTOMOBILE CLUBS OF SOUTHERN CALIFORNIA OFFICES throughout the Southland. They can be purchased both by club members and non-members. These Auto Club tickets give you immediate admission to the Bowl. They do not have to be exchanged at the box office before the performance.

During the same period, tickets at box office prices are on sale at 125 MUTUAL THEATER TICKET AGENCIES, headquartered at the Southern California Music Company, 637 South Hill Street, Los Angeles. Telephone 627-1248. Tickets for Bowl events also are on sale at all five WALLICHS MUSIC CITY STORES two weeks in advance.

Your patronage not only is appreciated, it is among the most important reasons why we present the annual Hollywood Bowl season. But sometimes good things can be a problem — as when you and thousands of others all want to see the same attractions, even on the same night! Then tickets become scarce. At such times, we cannot quote ticket prices, because by the time you get to the ticket office, tickets at a given price might not be available. We sometimes even have difficulty answering all of your telephone calls. We try to handle these peak loads and regret that, even in the spacious Hollywood Bowl, there are just so many seats.

Your understanding of these little known facts about tickets, your cooperation — and sometimes your patience — will help us provide convenient ticket service. Thank you for your patronage. We hope you return often.

— Hollywood Bowl

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ZUBIN MEHTA, Music Director

LAWRENCE FOSTER, Assistant Conductor

JAYE RUBANOFF, Manager

JAMES GUTHRIE, Director of Youth Concerts

1st VIOLIN

David Frisina
Concert Master
Varoujan Kodjian
Assistant Concert Master
John Coppin
Otis Igelman
George Kast
Irving Geller
Manuel Newman
Mark Kramer
Glenn Swan
William Heffernan
Albert Karmazyn
Lily Mahler
Myrtle Beach
Tze-Koong Wang
Richard Leshin
Howard Gelf

2nd VIOLIN

Harold Dicterow
Principal
Jeanne Aiken
Robert Korda
Jack Gootkin
Clarence Schubring
Fred Broders
Viola Wasterlain
Janet Delancey
Roy Tanabe
Barbara Durant
Charlotte Motley
Kenneth Yerke
Noel Brunet
Olga Mitana
Michael Nutt

VIOLA

Sanford Schonbach
Jan Hlinka
Armand Roth
Samuel Boghossian
Irving Manning
Anita Stein
George Szende
Sidney Fagatt
George Serulnic
Edward Tetzloff
Charles Lorton
Leroy Collins

CELLO

Kurt Reher
Nino Rosso
E. Vance Beach
Edwin Geber
Ray Kelley

Karl Rosssner
Phyllis Ross
Wladyslaw Przybyla
Gabriel Jellen
Henry Alberti
Beverly Lauridsen
Don Cole

BASS

Richard Kelley, Sr.
Harold Brown
Elmer Heintzelman
William Torello
Richard D. Kelley, Jr.
Frank Granato
Milton Nadel
Tom Pedrini III
Emilio de Palma
Arni Heiderich

FLUTE

George Drexler
Roland Moritz
Roger Stevens
Louise Di Tullio

PICCOLO

Louise Di Tullio

OBOE

Bert Gassman
Donald Muggeridge
Barbara Winters
William Kosinski

ENGLISH HORN

William Kosinski

CLARINET

Kalman Bloch
Merritt Buxbaum
Michele Bloch
Franklyn Stokes

BASS CLARINET

Franklyn Stokes

E♭ CLARINET

Merritt Buxbaum

BASSOON

Frederick Moritz
Walter Ritchie
David Breidenthal
Fred Dutton

CONTRA BASSOON

Fred Dutton

HORN

Sinclair Lott
Wayne Barrington
Alternate First
Ralph Pyle
George Price
Hyman Markowitz

TRUMPET

Robert Di Vall
Irving Bush
Tom Stevens
Norman Williams

TROMBONE

Robert Marsteller
Byron Peebles
Miles Anderson
Charles Bovingdon

TUBA

Roger Bobo

TYMPANI

William Kraft

PERCUSSION

Walter Goodwin
Charles Delancey
Forrest Clark

HARP

Stanley Chaloupka
Paula Schertzinger

PIANO

Shibley Boyes

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PERSONNEL MGR.

Joseph Fishman

STAGE MANAGER

George Coble



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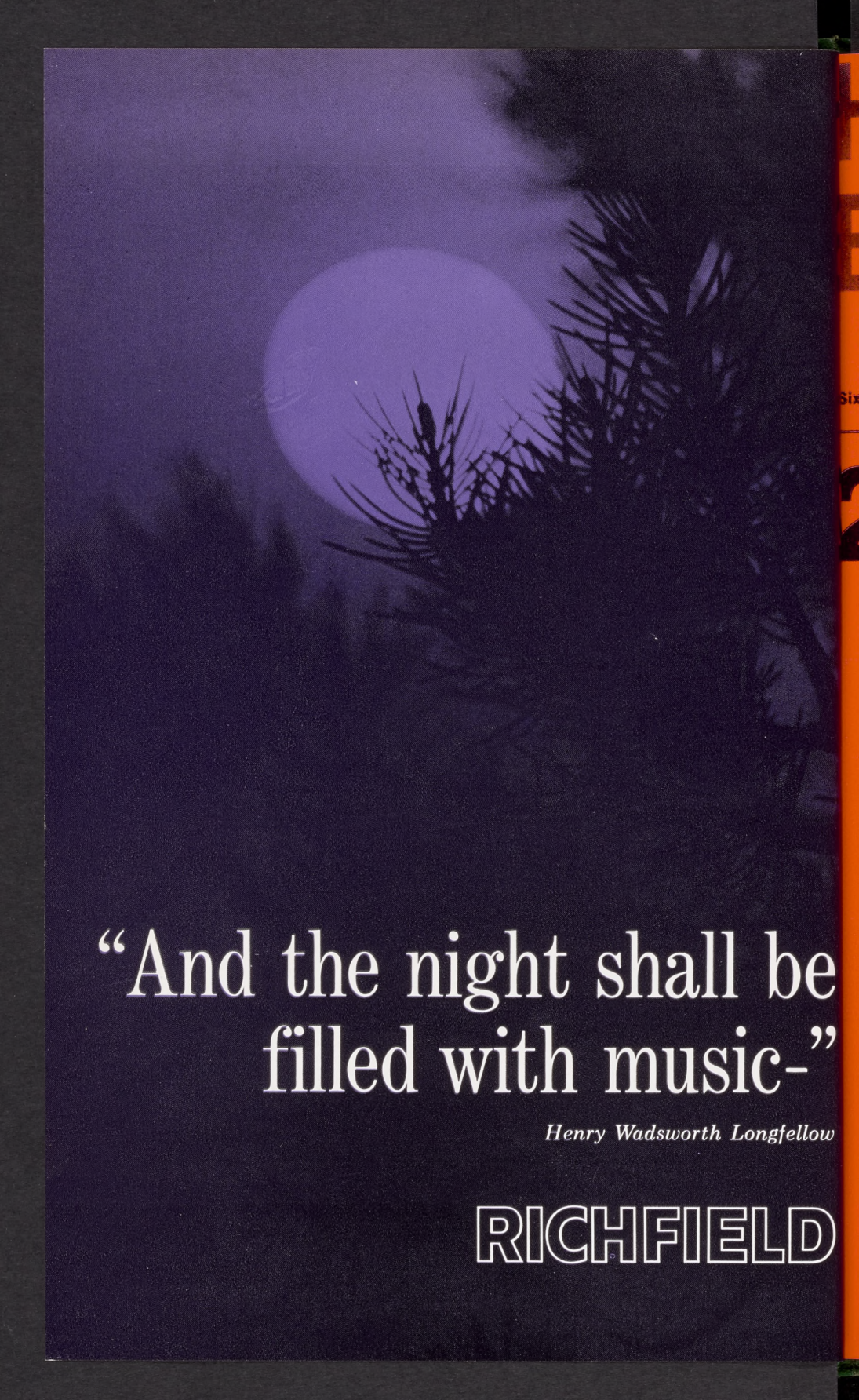


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“And the night shall be
filled with music-”

Henry Wadsworth Longfellow

RICHFIELD